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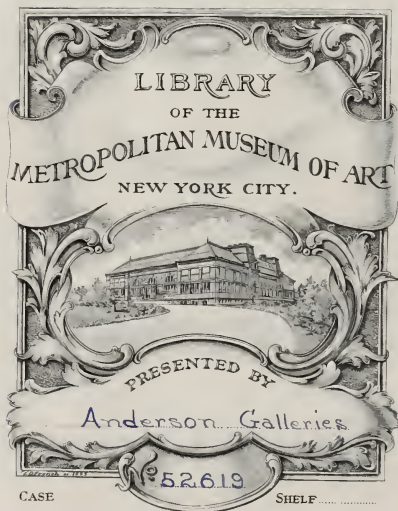
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NIGHT SCENE ON THE SUMIDA RIVER UNDER THE CROWDED RYOGOKU BRIDGE
TRIPTYCH COLOR PRINT BY YEIZAN

SALE NUMBER 1907
PUBLIC EXHIBITION FROM FRIDAY, JANUARY NINTH

150
RARE JAPANESE
COLOR PRINTS

COLLECTED BY
PROFESSOR JOHN GETZ
NEW YORK CITY

TO BE SOLD BY HIS ORDER
WEDNESDAY EVENING, JANUARY FOURTEENTH
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1925

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CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN AND MR. A. N. BADE

INTRODUCTION

THESE prints or *Nishiki-yé*, as the Japanese call them, are the product of an art that was developed by the leading masters of the *Ukiyo-yé* School, during the Tokugawa Dynasty (1603-1866), and largely a reflex of the sociological change that took place towards its end. It was in Yedo, the teeming capital of Japan (now called Tokyo), that these print makers flourished, chiefly during the eighteenth century.

The earlier works were paintings on silk or paper and made solely for nobles of the Samurai or upper classes, whilst the *Ukiyo-yé rin* or "popular school" of prints presents a comparatively modern phase of Japanese art through the medium of the wood engraver, laying no great claim to reflect the higher aspects of the pictorial art of the older classic schools.

It was not until near the close of the seventeenth century that the costly painted scrolls, emanating chiefly from artists of the Mikado's Court, were supplemented by something within the reach of the less wealthy classes. This field was opened up by Moronobu with his simple black prints that were sometimes colored by hand. Later came the *Urushi-yé* or lacquer prints, when lacquer was mixed with the pigments to give added brilliancy. After these came the first true color prints, done by Masanobu in two colors (red and green), called "*beni-yé*". These were improved upon by Harunobu, who designed his work for more than two color-blocks; under his guidance and that of Shunsho, the art of color printing was brought to perfection.

The period when prints of the most precious quality were made came from the culmination that was reached by the great *Ukiyo-yé* School of artists, some of whose works appear in this little collection. While their merits may be varied, they nevertheless depict the life, customs, costumes and elegance of old Nippon, through contemporary eyes of artists (who were keen observers and also competent recorders), in a manner that readily appealed to men like Whistler, Bing, Huish, Binyon, De Goncourt, Anderson, Gookin, Fenollosa, Hayashi, Okakura, Mansfield, Spaulding, Worth (of Paris), Strang, Ficke, Chase, and many other amateurs noted in art circles here and abroad. It is confidently hoped therefore that all the examples will have some historical interest for the students of things Japanese.



ARTISTS REPRESENTED

BUNCHO (IPPITSUSAI). Born 1745; died 1796.

An associate artist of Shunsho and a master of color composition, noted for the characteristic expression of faces on his actor prints.

"Buncho's sheets are perhaps the most delicate and gracious of all Japanese art; distinguished both by exceptional fineness of drawing and by elegance of color grouping which can scarcely be surpassed."—*W. von Seidlitz*.

EIRI (REKISENTEI). See YEIRI.

EISEN (KEISAI). See YEISEN.

EISHI (HOSODA). Worked from about 1782 to 1800.

One of the foremost artists of the school. He was a master of all the resources of the art of color printing and his works are characterized by great elegance and refinement.

GAKUTEI (YASHIMA). Worked from 1800 to 1840.

Artist and poet. Pupil, first of Hokkei, then of Hokusai. Personal name Onokiehi. Used the studio names Gakutei, Gakutei Harunobu, Gakutei Sodaoka and Gogaku. Especially noted as a designer of remarkably fine surimono. He worked from 1800 to 1840, or the first half of the nineteenth century. Dates of birth and death not known.

HARUNOBU (SUZUKI). Born about 1720; died 1770.

Pupil of Nishimura Shigenaga. The central figure in *Ukiyo-yé* and eminent master under whose hand the art of color printing was brought to perfection during the middle of the eighteenth century. He was a draughtsman of extreme elegance with power, and his works have a charm that is peculiarly their own.

"In the serenity and charm of his compositions he is unsurpassed . . . and who can resist the fascination of the women that he drew with such taste and skill?"—*Gookin*.

HIROSHIGE (ICHIRYUSAI). Born 1797; died 1858.

Pupil of Utagawa Toyohiro.

"Hiroshige takes rank by unanimous consent as the foremost landscape artist produced by the *Ukiyo-gé*. . . . Few landscape painters of any race have succeeded in rendering so finely the mood of a scene."—*A. D. Ficke*.

"The last great name in the history of the *Ukiyo-gé* school is that of Hiroshige. He designed an extraordinary number of prints. Ordinary impressions are abundant, but *choice early ones in fine condition are very rare*."—*Gookin*.

HOKKEI (UWOYA). Born 1780; died 1856.

"Hokkei was Hokusai's best pupil."—*W. von Seidlitz*.

"Hokkei stands beside Gakutei as a brilliant producer of suri-mono, closely in the manner of Hokusai."—*A. D. Ficke*.

HOKUSAI (KATSUSHIKA). Born 1760; died 1849.

Pupil of Katsukawa Shunsho.

"Among all the artists of Japan none is more widely known than Hokusai. His renown is world wide, and his place among the immortals universally conceded."—*Gookin*.

"Hokusai creates designs whose stark brilliance and originality of composition is unsurpassed."—*A. D. Ficke*.

KIYOMITSU (TORII). Born about 1735; worked until about 1768.

Probably a grandson of Kiyomasu, whom he succeeded as the head of the Torii line. An artist of distinction and the first to add a third color-block to the original two.

KORIUSAI (ISODA). Born 1740; died 1782.

Pupil of Shigenaga and Harunobu.

"This artist's early work is so much like that of Harunobu, that if not signed it might well be taken for it . . . and after Harunobu's death he was for more than a decade one of the foremost artists of *Ukiyo-gé*. He was also a colorist of the first rank."—*Gookin*.

KIYOHIRO (TORII).

Pupil of Kiyomasu. His known works executed from about 1745 to about 1755 are exclusively *beni-gé*.

KIYONOBU (TORII). Born 1664; died 1729.

Founder of the Torii line, whose personal name was Torii Chobei. He became one of the leading artists of the *Ukiyo-yé school*. Inventor of the *Tan-yé* or prints colored by hand with red lead (Jap. tan). Contemporary with Masanobu. His style of drawing was characterized by great boldness and vigor.

KIYONOBU (The Second).

Whose private name was Torii Shiro; also signed his prints Torii Kiyonobu. He was either a son or grandson of Kiyomasu.

KIYONAGA (TORII). Born 1742; died 1815.

Everything considered, this pupil of Torii Kiyomitsu was the greatest artist of the *Ukiyo-yé school* and the culminating figure in its forward movement. His finest prints were designed between 1780 and 1790.

"This artist was the most successful draughtsman of all *Ukiyo-yé* and the most brilliant plein-airist. We must put Kiyonaga, though an *Ukiyo-yé-shi*, for absolutely aesthetic height beside Koyetsu, Tanyu, and Okio, and even worthy of coming into competition with Ririomen, Kiso, Moronobu, and Raphael."—*Fcnollosa*.

KUNISADA (UTAGAWA). Born 1786; died 1864.

Pupil of Toyokuni I. Personal name Tsunoda Shozo. Used many studio names besides Kunisada, among which Ichiyusai, Gototei, and Kochoro were the most common. He also called himself Toyokuni II, but as Toyoshige (otherwise known as Kosotei Toyokuni) had previously taken that name, he should be known as Toyokuni III.

KUNIYOSHI (UTAGAWA). Born 1797; died 1861.

Pupil of Utagawa Toyokuni.

"Kuniyoshi following a path exactly parallel with Kunisada's, nevertheless developed in the domain of landscapes a stretch and grandeur of style that gave him a place perhaps even higher than Hiroshige."—W. von Seidlitz.

MASANOBU (OKUMURA). Lived 1685-1764 (?)

Pupil and contemporary of Kiyonobu. He was one of the most eminent of the *Ukiyo-yé* artists. His drawings were greatly admired for their force and refinement and he exercised wide influence over his successors to the end of the eighteenth century. Masanobu was the first artist to use blocks from which prints were colored in flat tints. These were printed in the red (known as *beni*) with green and black, known as "*beni-yé*". He was also the first artist to make the tall, narrow pillar prints or *hashira-yé*.

MASANOBU (KITAO). Born 1760; died 1816.

Prints by this pupil of Kitai Shigemasa are few, but of much merit. He devoted his energies chiefly to literary work after his thirtieth year.

MASAYOSHI (KITAO). Born 1761; died 1824.

Pupil of Shigemasa, but he was first instructed by the Kano painter Korin and is said to have worked under Tani Buncho. He made very few prints before entering the service of a great Daimyo.

MORONOBU (HISHIKAWA). Born 1638; died 1714.

Was the first important Japanese artist to design prints. Highly renowned as a painter in the Tosa School, but later followed Hanabusa Itcho, the Kano painter. He illustrated many books and made a number of single-sheet prints, which were all either in black or colored by hand. His works are now very rare.

SHARAKU (TOSHUSAI).

This artist was by profession a performer of the stately and aristocratic No dramas, in the service of Hachisuka, the Daimyo of Awa. During the period from about 1790 to 1795, he designed a number of caricatures and other portraits of actors, which have great force and display much character.

SHIGEMASA (KITAO). Lived 1740-1820 (?)

One of the noted artists of the Harunobu School and master of Masanobu. His prints, which are rare, are generally of much distinction.

SHIGENOBU (TSUNEKAWA).

An early *Ukiyo-yé* artist of whom little is known. His prints are extremely rare.

SHIGENOBU (NISHIMURA). Born 1697; died 1756.

He used several personal names with that of his father, but few of his prints are known.

SHINSAI (RYURYUKIO). Born 1785; died 1845.

An early pupil of Hokusai, and heir to one of his master's early names. He is best known for his surimono prints.

SHUNCHO (KATSUKAWA). Born 1750; died 1815.

"This artist was a pupil of Shunsho, but attached himself more closely to Kiyonaga, from the beginning of the eighties on. The change he made in the direction of his style must have been the result of conviction, for he is by no means lacking in individuality, and could turn his gift to good account."—*W. von Sicdlitz*.

SHUNSEN (KATSUGAWA). Born 1790; died 1830 (?)

"This pupil of Shunyei was one of the last of the Katsukawa clan of painters. He was active in the first two decades of the nineteenth century."—*W. von Sicdlitz*.

SHUNSHO (KATSUKAWA). Born 1726; died 1792.

The master of Hokusai and a contemporary of Harunobu, therefore one of the most eminent of the *Ukiyo-yé* artists. Greatly renowned in his day and with pupils who became famous. Most of his prints were portraits of actors in character.

"A colorist of the very first rank, this artist was also a master of strong, virile and rhythmic draughtsmanship. His works have hardly been appreciated yet as they deserve. The best of them yield a pure æsthetic joy that is as rare as it is precious."—*Gookin*.

SHUNYEI (KATSUKAWA). Born 1767; died 1819.

Pupil of Shunsho and an artist of ability, whose prints are forcibly drawn and show good coloring.

SHUNZAN (KATSUKAWA). Born 1760; died 1800.

"Shunzan began as a pupil of Shunsho, and later followed closely Kiyonaga; nor was he either lacking in force and originality."—*Fenollosa*.

SUKENOBU (NISHIKAWA). Born 1671; died 1751.

One of the early masters who produced such charming girl figures with an appealing effect by their grace.

TAITO (KATSUSHIKA). Worked from 1816 to 1843 (?)

Pupil of Hokusai (who from 1816 to 1820 signed his prints with the name Taito). The master himself gave the name Taito II (during 1816), to this gifted pupil, who from that period imitated Hokusai.

TOSHINOBU (OKUMURA).

Son of Masanobu. His known works, which resemble those of his father, are all *Urushi-yé*, and were designed about 1730-1735.

TOYOHARU (UTAGAWA). Born 1733; died 1814.

Pupil of Nishimura Shigenaga and of Toyonobu, and who later became the master of Toyokuni and Toyohiro and a leader of his group.

"Toyoharu's prints, especially of the early period, are very rare."
—W. von Sicdlitz.

TOYOKUNI (UTAGAWA). Born 1769; died 1825.

This pupil of Toyoharu was influenced in his early work by Kiyonaga. He was a brilliant artist of high repute in his day. Some of his prints, especially the earlier ones of beautiful women, are of very high quality and can be compared with the work of Kiyonaga, Shuncho, Yeishi and Utamaro.

TOYOKUNI II. Worked from about 1830 to 1852.

Quite a number of Toyokuni's successors signed their prints with the master's name; it is very difficult to differentiate them with certainty. Thus such prints bearing the signature enclosed in an oblong red field, signed Kochoro Toyokuni, Gototei Toyokuni, Gosotei Toyokuni, and Ichiyosai Toyokuni, are generally placed under Toyokuni II.

TOYONOBU (ISHIKAWA). Born 1711; died 1785.

One of the most important *Ukiyo-yé* masters. Pupil of Shigenaga and probably also of Masanobu, whose style he closely assimilated. As a painter he became the connecting link between the old and the new style of the Torii School. His prints are now rare.

UTAMARO (KITAGAWA). Born 1754; died October, 1806.

Pupil of Toriyama Sekiyen. Earliest studio name, Toriyama Tōyōaki. His personal name was Yusuke, and it is probable that his family name was Kitagawa, as it is so given in his burial record.

"Within the domain of the hyper-æsthetic, Utamaro was the creator of a most original and individual style. . . . He has glorified the Japanese woman with an enthusiasm unexcelled in any other age or nation. No other Japanese artist understands so well as he how to attain an extremely harmonious and yet rich effect with a few colors. . . . In short, he may fitly be called the first colorist of his nation."—*W. von Sicdlitz*.

UTAMARO II. Worked from 1804 to 1843 (?)

His name was Yukimachi and he was a pupil of Harumachi (a fellow student of Utamaro I), but he later changed his name to Kitagawa Tetsugoro.

YEIRI or EIRI (REKISENTEI). Born 1760; died 1810.

This artist was a pupil of Yeishi, and later came under the influence of Hokusai.

"Yeiri is one of Yeishi's best known pupils. . . . He, Yeisho and Yeiji, form the group known as the Hosoda School, whose prints have hitherto been but rarely met with in Europe."—*Edward F. Strange*.

YEISHI (HOSODA CHOBUNSAI). Born 1760; died 1829.

Grandson of Hosoda Tamba, Financial Commissioner of Tokugawa; the name "Yeishi" was given by the Shogun Iyeharu during his short service as assistant to the Commissioner and Court Painter. Of all *Ukiyo-yé*, the work of Yeishi excites the greatest admiration among the Japanese Art Collectors. His knowledge of court life at Yedo gave him his inspiration for the production of the sumptuous series, "Lavish and Extravagant Genji."

Influenced largely by Okumura Masanobu and the Torii School, his best period (1785-1795), is noted for the grace and beauty of his women, combined with delicate refinement of color.

YEISEN OR EISEN (KEISAI). Born 1791; died 1848.

This pupil of Kikugawa Yeizan was one of the leading artists of his day and a prolific worker whose subjects cover a wide range that includes landscapes and graceful figures after the manner of his contemporaries.

YEIZAN (KIKUGAWA). Worked from 1800 to 1829.

A prolific artist who followed both Utamaro and also the style of Kunisada and Toyokuni I. He gave his best powers perhaps in the portraiture of tall and slender young women.

YOSHITORA (KINCHORO). Worked between 1830 and 1850.

Pupil of Kuniyoshi, and a late follower of Utamaro. Yoshitora's own name was Tutsugoro and he later signed his work Mosai.

NUMBERS 1-166

1 PRINTERS' PROOF SHEET (TWO SUBJECTS)

One, circular form presenting a Koto player in purple kimono with gauffrage. The other, in miniature vertical form showing a steep country road and green hills; modern.

2 SMALL SURIMONO BY KYOSAI

Depicting a black crow perched on an old tree bough; together with a red setting sun. Rare signed example.

3 COLOR PRINT MAP BY HOKUSAI

A three-sheet print with a bird's-eye view of Nippon.

Size, 15½ x 21¾ inches

4 TWO BLACK AND WHITE PRINTS

(a) By Hiroshige, showing a rook or blackbird on tree branch calling its mate. Signed.

(b) Black print by Utamaro; depicting a bird of paradise that is perched on the bough of an old tree with blossoms. Signed.
(2)

5 COLOR PRINT BY KUNISADA

Depicting the dressing room of a group of five famous Yedo actors. The accessories include a large hibachi or brazier in use and a tall candlestick. Has a yellow ground and a few small filled-in worm holes. Signed.

6 RARE SURIMONO PRINT BY HOKKEI

Depicting a lady of olden times with her silk merchant who is loaded with materials. Rich coloring and fine impression on tan paper.

7 KAKEMONO-YE PRINT BY KUNISADA

Depicting a geisha girl in full length, wearing a gaily patterned kimono and carrying a red umbrella. Fine state.

8 KAKEMONO-YE PRINT BY KUNISADA

5- Depicting a young woman in flowered gown and yellow cap of the older class of nobles. A fine pink and white gaufrage treatment finishes this print.

9 TWO KAKEMONO-YE PRINTS BY KUNISADA

11- (a) Depicting a young lady in green polka-dot gown and wearing geta sandals. Signed.

(b) Showing a lady in dark flowered robes, reading a love letter in scroll form. Signed. (2)

10 COLOR PRINT BY EISEN

5- Depicting two young maidens; one holding a cherry blossom branch. *Size, 87/8 x 67/8 inches*

11 COLOR PRINT BY KUNISADA

5- Portraying a great Yedo actor in the rôle of a two-sworded samurai in rich attire. He has placed his lantern on the ground, ready for action if attacked. Fine impression on soft thick paper. Signed.

12 COLOR PRINT BY KUNISADA (TOYOKUNI)

20- Depicting a lady of the better class clothed in a black velvet outer garment and brocaded green silk obi. She appears walking between young bamboo shoots and flowering shrubs, on a misty gray evening with a silhouetted temple in the distance. Rare composition and fine coloring.

13 TWO BLACK AND WHITE PRINTS

11- (a) Showing a pair of peacocks, by Hokusai, with palm trees. Old gray paper showing a few worm holes. Signed.

(b) Depicting a pheasant under a tree with blossoms in white gaufrage. Signed, with approval seals. Perfect condition.

14 COLOR PRINT BY TOYOKUNI

7- Depicting a winter scene with a noble in disguise wearing the basket head covering of a Komura, passing some tea houses. In interesting oxidized beni colors and black.

15 BLACK AND WHITE PRINT BY HOKUSAI

5- The "key block" of a color print. Showing a large junk and small craft.

16 TWO COLOR PRINTS

(a) Geisha, in rich attire embroidered with morning-glories, ascending a ladder. By Kunisada.

(b) Boating on an inland river at night. By Hiroshige. (2)

17 TWO COLOR PRINTS

(a) Depicting young lady walking with child on a winter's day. By Kunisada.

(b) River with the green walls of a castle. By Hiroshige. (2)

18 TWO COLOR PRINTS

(a) Presenting a noted actor in the role of a Kugé in green coat with crests. By Kunisada.

(b) Surimono with iris flowers. By Yoshi-Mune. (2)

19 TWO ACTOR PRINTS BY TOYOKUNI

(a) Depicting a famous female impersonator in the act of showing a theatre poster (picturing himself in a rough man's rôle) to a rival actor.

(b) The other actor also in female part, who holds a toy pin-wheel on a stick and thereby shows some derision towards the fellow artist. Both appear under wistaria trellis. (2)

20 COLOR PRINT BY YEIZAN

Depicting a group of young women in a garden, during cherry blossom time.

21 THREE FRAMED COLOR PRINTS

(a) Actor in female rôle sitting in a green Kago with his pipe.

(b) Showing a young lady and her child. By Toyokuni.

(c) Young lady with black box leaving her house. (3)

22 TWO SURIMONO PRINTS

(a) Depicting a landscape with a lady travelling in her norimon, with servants. Fuji appearing in the distance.

(b) Another landscape composition with view of bay and boats. Signed Yeisen. (2)

23 THREE SURIMONO PRINTS

Miscellaneous subjects by Hokkei and Gakutei, etc. (3)

24 THREE SURIMONO PRINTS

Miscellaneous subjects by Gakutei and other artists. (3)

5 -

25 TWO SURIMONO PRINTS BY HOKUSAI

(a) Depicting a young woman and a youth with large red kite bearing an oni face. A garuda bird looking on.

6 -

(b) Another surimono by Hokusai (Hishi-Kawa). (2)

26 TWO SURIMONO PRINTS

7 -

(a) Showing the red infant Kiuboki holding an old-fashioned war fan and playing with a rooster. Fine print with gold background. By Hokkei.

(b) Lady receiving a gift through a messenger frightened by the life-like appearance of a tiger on screen. By Hokusai. (2)

27 FOUR COLOR PRINTS BY HIROSHIGE IN ONE FRAME

11 -

Of the Marusei and Kisokaido series. In fine condition, under glass.

Size of each, 6½ x 8⅞ inches

28 THREE COLOR PRINTS BY KUNISADA AND KUNIYOSHI, ETC.

5 -

(a) Dramatic scene with three actors. Bears an insert of Hiroshige and signed Kunisada.

(b) An actor in his popular part and gay attire; on green background. By Kunisada.

(c) Red giant wrestling with a black carabas. By Kuniyoshi. (3)

29 FINE COLOR PRINT BY YEISEN

16 -

Portraying a tall young lady poetess at a ferry landing on a starlit evening waiting for the pleasure boat whose bows appear to the right. A large lantern is shown to the left. Rare example. In most remarkable color harmony.

30 COLOR PRINT BY YEISEN

5 -

Rare large head print of this artist, portraying a Yoshiwara beauty with her lower lip touched in green. She is deeply engrossed reading a lengthy written scroll. Good impression on thick tan paper. Signed.

31 TWO COLORED PRINTS BY HIROSHIGE

(a) Landscape with view of Fuji; the foreground showing a pair of carriers with loads on their backs.

(b) Another landscape on a rainy day, showing travellers with yellow straw coats. Good impression. (2)

32 TWO SURIMONO BY HOKUSAI

(a) Two women offering merchandise at a roadway stall.

(b) An old man sweeping the red leaves of autumn from his path. (2)

33 BLACK AND WHITE PRINT BY UTAMARO

One of the bird series of this artist in narrow form. Depicting an eagle perched on a pine tree branch. Signed.

34 COLOR PRINT BY HIROSHIGE

One of the eight views of Lake Biwa. Delightful effect of the graduated tones of Chinese ink silhouetting the mountains in the far away distance in the moonlight. Bay with bridge to the right.

35 FINE LONG SURIMONO BY HOKUSAI

Landscape composition with travellers and mountebanks, including a lady who rides her horse with panniers that hold two infants. A characteristic print of this master.

36 THREE COLOR PRINTS BY TOYOKUNI, ETC.

(a) Depicting an aged scholar reading of the legendary lady seen with a couch shell.

(b) A culinary artist with leg of a deer. By Toyokuni; bearing a Hiroshige insert.

(c) An accident to a maid. By Toyokuni. (3)

37 TWO COLOR PRINTS

(a) Tama River series; with view of river and steep hills. A female traveller and her short old servant appear in the foreground; village of huts is seen across the blue waters. Signed Hiroshige.

(b) Depicting an accident in a lumber yard. Signed Toyokuni. (2)

38 TWO KUNISADA COLOR PRINTS

(a) Diptych picturing a legendary story of the heroine who recovered a great crystal jewel from her enemies. Signed.

6 - (b) Triptych depicting a ghost story; the spooky apparition being discovered as it approaches the net covering of their sleeping child, on a rainy night. Signed. (2)

39 TWO FINE TRIPTYCHS

(a) Depicting a procession with princess in her norimon accompanied by servants. Signed Kunisada.

8 - (b) Domestic scene with music and poetry writing centred by the family heads. The fine composition including an idyllic lake view and flowers. Signed Yoshi-Chika. (2)

40 TWO TRIPTYCH PRINTS BY KUNISADA

7 - (a) Showing a lady of rank held up in her travelling cart by two warriors, one of whom brings the warning post in support of their orders.

(b) Depicting another lady travelling by her Kago with attendant servants. Signed. (2)

6 - 41 TRIPTYCH COLOR PRINT BY TOYOKUNI

An ideal moonlight scene with the ladies of a nobleman's family on a balcony overlooking the grounds. Fine flowering bushes in foreground.

5 - 42 TWO DIPTYCHS BY KUNISADA

(a) Scene from a play with five musicians on a stage playing for the dancer below. Rare example.

(b) Depicting two actors in tragical rôles; fanciful attire. Signed. (2)

43 TWO DIPTYCHS BY KUNISADA

6 - (a) Theatrical scene with actors in varied rôles and rich attire. Fine impression.

(b) Another theatrical scene with actor impersonators; on ivory-white ground. Signed. (2)

44 TWO DIPTYCHS BY KUNISADA

(a) Historical composition depicting an attack on a highly placed noble or Shogun. Note insert of the act above. Signed.

(b) Dramatic scene between a lady with sword and a ruffian with old sun umbrella. (2)

45 TWO DIPTYCH PRINTS BY KUNISADA

Depicting theatrical compositions with noted actors in their favorite rôles. Signed sheets. (2)

46 TWO DIPTYCH PRINTS BY KUNISADA

In gay coloring, showing theatrical compositions with actors in their favorite parts. (2)

47 TWO DIPTYCH PRINTS BY KUNISADA

(a) Presenting a tragic scene with red interior and crescent moon above. Signed.

(b) Bride arriving in her stately norimono, clothed in white with gaufrage. Rare print. Signed. (2)

48 TWO DIPTYCH PRINTS BY KUNISADA

(a) Winter scene with two noted actors; one with a pipe and the other holding manager's stage clappers.

(b) Another showing an Empress in her norimon meeting a Daimyo to ask about the flower basket. Signed. (2)

49 FINE COLOR PRINT BY KORIUSAI

Two young maidens on a balcony overlooking rice fields. Subdued colors; rare example. Chuban size.

50 KAKEMONO-YE COLOR PRINT BY HIROSHIGE

The Sarubashi or Monkey Bridge by moonlight, assumably a rare reprint. Framed.

51 TWO UNIQUE SURIMONO BY GAKUTEI

(a) Portrait bust of an ancient war lord, showing great perfection in detail with deep mellow colors, heightened by gold and silver embossing. Background in oxidized olive-brown tones.

(b) Another portrait bust of an ancient war lord. Companion piece to the superlative preceding print. (2)

52 FINE SURIMONO PRINT BY GAKUTEI

15 - Representing a lady seated on rocks and playing her Koto under a tree; a huge black dragon has descended and is charmed by the playing. Rare impression enriched by gauffrage. Unique.

53 TRIPTYCH COLOR PRINT BY SHOSAI

6 - Teaching ceremony to young ladies: how to hang kakemonos, arrange flowers and serve tea. Showing graceful grouping and draperies. Signed. Framed.

54 THEATRE SURIMONO BY HOKUSAI

5 - Interior scene representing the dressing room with a group of actors and numerous accessories, including a view of the stage. The fine printing is enriched by silver and gold powdering. Thick soft paper sheet. Signed.

55 FINE COLOR PRINT BY KIYONAGA

5 - Presenting two young ladies in green and blue robes walking with their maid. Partly hand-painted. *Size, 8 $\frac{1}{4}$ x 6 inches*

56 COLOR PRINT BY HARUNOBU

10 - Young maiden in flowered green attire examining a twig of leaves. Pale colors on light ground. *Size, 11 $\frac{3}{4}$ x 6 $\frac{1}{4}$ inches*

57 RARE TRIPTYCH PRINT BY TOYOKUNI II

7 - Depicting Yoritomo, a prince of the Minamoto Shogunate family, whose favorite amusement was in flying white cranes from his Akanuma palace to distant places. To each bird there was attached a label requesting any one who saw them alight to report the fact and let them fly again. Thus some were seen hundreds of years later.

58 FISH PRINT BY HIROSHIGE

5 - Showing crawfish and mackerel; from the artist's well known fish album. Fine state.

59 TWO LANDSCAPES BY HIROSHIGE

6 - From the Tokaido series. One with view of Fuji. Oblong and oban. Framed. (2)



FINE COLOR PRINT BY UTAMARO

[NUMBER 61]



FINE COLOR PRINT BY UTAMARO

[NUMBER 86]

60 TALL VERTICAL COLOR PRINT BY HOKUSAI

6- Depicting Abe no Nakamaro, seated on the balcony of a Chinese palace, having been sent there to learn the system used for the Chinese calendar. He was well received at first by the Chinese Emperor, but found himself a prisoner. Signed.

Size, 20 x 9 inches

61 FINE COLOR PRINT BY UTAMARO

8- Picturing a group of three young ladies who appear in conspicuous robes and gauffrage details under a blossoming cherry tree. Oban sheet with soft light yellow background.

[SEE ILLUSTRATION, PAGE 23]

62 FINE COLOR PRINT BY MASAYOSHI (1761-1824)

6- Beautiful composition of a trail along a rocky seacliff and a bay with rolling waves to the left, Mount Fuji appearing above at the right; a young couple appear in the foreground and a daimyo's cortège is seen amid the background hills. Yokoye sheet; signed. (From a Paris Collection) *Size, 15 $\frac{7}{8}$ x 11 $\frac{7}{8}$ inches*

63 COLOR PRINT BY HOKUSAI

15- From the thirty-six views of Fuji. Travellers passing through marshy land. A sudden wind storm blows away hats, papers and clothes. Fuji in the background to the left. Yokoye sheet taken from an album.

64 FINE COLOR PRINT BY HOKUSAI

6- Presenting the arched drum bridge over an outlet of a bay. Harmony in deep blue and old rose. Yokoye, taken out of an album of the artist. (From a Paris Collection)

65 COLOR PRINT BY HOKUSAI

5- One of the thirty-six views of Fuji. The sacred mountain being reflected in the still green waters of an inlet from the sea. Oban sheet; old ivory tinted by age.

66 COLOR PRINT BY HOKUSAI

5- One of the thirty-six views of Fuji. With the great water wheel to the left and distant mountains and Fuji to the right. (From a Paris Collection)

67 COLOR PRINT BY HOKUSAI

One of the thirty-six views, with Fuji seen from Fuji-mi-hara (Owari province) through the opening of a huge cask on which a cooper is working. Very delicate colors indicating early print. Rare state. Yokoye sheet, signed. (From a Paris Collection)

68 COLOR PRINT BY HOKUSAI

One of the thirty-six views of Fuji, showing an inlet of the ocean with a ford at low tide and a village with castle on the shore to the left. Fuji emerging from the clouds to the right.

69 COLOR PRINT BY HOKUSAI

One of the thirty-six views of Fuji, depicting the giant tree of Mishima Pass with Fuji seen in the distance to the right amidst the clouds. Paper aged to dark old ivory. (From a Paris Collection)

70 COLOR PRINT BY HOKUSAI

One of the thirty-six views of Fuji. The mountain seen from Bushu Senju Hill with hut and pine trees silhouetted against a bay; Fuji far distant to the left. Yokoye sheet of old ivory tone.

71 FINE COLOR PRINT BY HOKUSAI

One of the famous bridge series, showing the great Sumida bridge on an evening of the "lantern festival". Rare impression. Yokoye sheet, signed.

72 RARE LARGE SURIMONO BY HOKUSAI

Presenting the entertainment of high personages on the wide terrace of a princely residence with view of an idyllic lake beyond. The design ostensibly made for some personage of high station for his New Year wishes. This unique print is enriched by fine gauffrage and gold powder printing, on thick soft paper; was folded in the customary way. *Size, 23 x 17 inches*

73 COLOR PRINT BY HIROSHIGE

A trail through the rice fields bordered by gnarled old cryptomerias trees; Fuji to the left. Good impression. Yokoye sheet, signed. (From a Paris Collection)

74 KAKEMONO-YE PRINT BY KUNISADA

6- From the Soga Monogatori romance. Representing Sugawara Michizane (a great noble and minister of the ninth century) going through a mountain pass amid lightning bolts and heavy rain with a reprieve for the Soga children.

75 COLOR PRINT BY HIROSHIGE

6- Example from the Hiroshige fish album presenting a school of four grayling in clear blue water. Signed.

76 TWO SURIMONO PRINTS

6- (a) Depicting a finely attired lady who, seated on an elephant, reads a scroll. Mica background. By Utamaro.
(b) Presenting a noble youth wearing a Kammuri hat of olden times. By Gokei. (2)

77 COLOR PRINT BY KIYOMITSU II

6- Depicting a young woman with pipe. Dominated by blue and black tones. Chuban sheet. Signed. (Slightly damaged)

78 TWO KAKEMONO-YE PRINTS BY KUNISADA

5- (a) Presents the full-length figure of a young woman in striped pink garment and with bare feet.
(b) Another young woman is shown in rich attire, wiping her face with a cloth. Signed examples. (2)

79 KAKEMONO-YE PRINT BY UTAMARO

5- Depicting a man and woman who hold up to full view a pair of large life-like puppets, in celebration of the doll festival.

80 RARE COLOR PRINT BY UTAMARO

9- Series: Fuyu Nakute Nana. Large head portraits of two women, one of them holding a pokan-pokan toy in her mouth to make a squeaking sound by gently compressing her lips. The other looking at the image of her open mouth reflected in a hand mirror, and preparing to rub her teeth with a cloth that is wrapped about her forefinger. Mica ground.

81 FINE COLOR PRINT BY UTAMARO

10 - Large head and bust portrait of a young Oiran in starfish bathrobe with which she is wiping her cheek. Oban size. Rare.

Size, 15 x 9 $\frac{3}{4}$ inches

82 FINE COLOR PRINT BY UTAMARO

5 - Two young women wading in a stream with a boy. Colors softened from wear and age. Signed.

83 FINE COLOR PRINT BY UTAMARO

12 - Large half-length portrait of Naniwaya, the famous waitress, carrying a lacquer tray with tea. Pale silver background. Full size oban. Rare example.

84 FINE COLOR PRINT BY UTAMARO

6 - Depicting two Oiran beauties in gorgeous mellow red and pink robes. Slight remains of gauffrage details. Full oban size. Rare impression.

85 FINE COLOR PRINT BY UTAMARO

5 - Large head and bust portrait of a Yoshiwara beauty; almost lifesize. Oban size. Slightly defaced from ill use and worm holes.

86 FINE COLOR PRINT BY UTAMARO

13 - A beautiful young woman reading a scroll while her maid is dressing her hair. In soft mellow colors. Full oban sheet. Signed. Rare condition. (From a Paris Collection)

[SEE ILLUSTRATION, PAGE 23]

87 FINE COLOR PRINT BY UTAMARO

11 - Depicting an interesting group of three beauties that includes an Oiran famed for her beauty, with her two young kamuro and maid, all in gorgeous robes. Full oban sheet. Signed.

88 TRIPTYCH COLOR PRINT BY KUNISADA

6 - Presents the reception of a bride, who arrives in her crested Kago; the groom awaiting her at the door, disclosing a fine interior with screens and crane Shoji picture. Signed.

89 TRIPTYCH COLOR PRINT BY KUNISADA

6- Depicting a domestic scene in the palace and grounds of a noble, who is engaged in a Kemari ball game with friends, watched from the house by the ladies. Rich color with gaufrage.

90 TWO TRIPTYCH PRINTS BY KUNISADA

(a) Busy street scene with travellers in curiously marked hats. Signed.

8- (b) Presenting the pictures of three great actors of the Yedo stage in favorite rôles and rich attire; cherry blossom time. (2)

91 TRIPTYCH COLOR PRINT BY KUNISADA

5- Presenting a palace interior and veranda with a youth who appears to be questioned as to his whereabouts by the father. Fine impression and coloring.

92 TWO TRIPTYCH PRINTS BY KUNISADA

6- (a) With a theatrical composition presenting three celebrated actors in famed roles.

(b) Another theatrical triptych with six figures. Both have ivory-white ground. (2)

93 TRIPTYCH COLOR PRINT BY KUNISADA

5- The three sheets showing theatrical personages of note in their day at Yedo. Rich colors.

94 TRIPTYCH COLOR PRINT BY KUNISADA

5- The three sheets presenting a party in cherry blossom time, at a lake shore with presence of a noble. Rich colors. Fine composition.

95 TRIPTYCH COLOR PRINT BY YEIZAN

15- A night scene with pleasure boats on the Sumida river under the crowded Ryogoku bridge. Rich colors dominated by black and yellow. Signed.

[SEE FRONTISPIECE]

96 TRIPTYCH COLOR PRINT BY TOYOKUNI

5- Idyllic garden scene with the family of a noble whose children are at play on the green turf grounds to the right. A river and small islands appear in the distance. Interesting print.

2 -
97 TRIPTYCH COLOR PRINT BY HIROSHIGE

Depicting a busy street (in the foreground) on arrival of ships, seen in the harbor. Interesting example of life in old Japan.

6 -
98 EARLY COLOR PRINT BY KIYONOBU II

A young samurai is being addressed by a maiden as he passes her door. Slightly hand-colored in rose and yellow beni. An interesting and rare example of the primitive school.

5 -
99 PRIMITIVE COLOR PRINT BY KIYONOBU

A young noble pouring water from the scabbard of his sword into the hands of an enfeebled maiden. Rare example with delicate hand coloring. *Size, 7 $\frac{1}{8}$ x 4 $\frac{1}{2}$ inches*

6 -
100 RARE COLOR PRINT BY HARUNOBU

Depicting a pair of young lovers meeting clandestinely. Fine coloring and rare. *Size, 9 x 5 inches*

✓
101 FINE COLOR PRINT BY MASANOBU

Depicting three young maidens. Delicate light coloring. Early example, and rare. *Size, 9 $\frac{3}{4}$ x 7 inches*

6 -
102 FINE COLOR PRINT BY KIYONOBU

Single figure of a young man carrying a playful monkey on his shoulder. Vertical sheet. Signed. *Size, 13 x 6 $\frac{1}{4}$ inches*

6 -
103 HAND-COLORED PRINT BY KIYOMASA

Depicting a maiden in richly flowered attire who is examining silk for an obi. Rare example. *Size, 11 $\frac{1}{2}$ x 5 $\frac{5}{8}$ inches*

6 -
104 EARLY COLOR PRINT BY SUKENOBU

Depicting two young ladies within a house where an open shoji panel displays their writing box and note paper. The hand-coloring in yellow and pink dominating.

✓
105 EARLY COLOR PRINT BY KIYONOBU II

Winter scene, with legendary personage in narcissus-flowered mantle. Hand-colored beni-yé green and pink on tan paper. Rare. Signed Kiyonobu. *Size, 8 $\frac{1}{2}$ x 6 $\frac{1}{2}$ inches*

106 FINE COLOR PRINT BY KIYOMITSU

Picturing a noted Yedo actor in the rôle of a young samurai with long sword, and wearing outer coat which bears a crest with the crane of a great family. Rare example.

Koban size, 10½ x 5½ inches

107 BLACK AND WHITE PRINT BY MORONOBU

Primitive period depicting a meeting between young lovers, while a matron assists with her candle light. Bears poetical inscription; double sheet without signature. Rare example taken from an old book.

108 EARLY COLOR PRINT BY HARUNOBU

Small Koban with the characteristic beni (red) color to be noted on a tall tree, as also on the young woman's fagots that she bears on her back. A boy appears to assist in selling the firewood. Interesting example attributed to Harunobu.

109 OBAN COLOR PRINT BY YEIZAN

Depicting an Oiran beauty in rich attire and multicolored obi. She appears to be promenading on a cold winter day with snow on the ground, thinking of the green spring as pictured on the insert above. Fine state. Soft thick paper.

110 OBAN COLOR PRINT BY KUNISADA

Presenting a night scene with a young lady in black obi and pink robes enriched by gaufrage. She has stepped out of her green colored Kago to pick up a pipe case with pouch—delighted with the find. Very slight worm hole marks.

111 RARE COLOR PRINT BY KORIUSAI

A young couple at the edge of an iris pond; the maiden seated on a bamboo bench smoking a pipe and her lover standing behind. With fine gaufrage. Chuban size. Signed.

[SEE ILLUSTRATION]

112 RARE COLOR PRINT BY HARUNOBU

One maiden is spinning and kneeling on the floor, while another is seated on a window bench and holds a color print. Fine subdued colors. Chuban size.

[SEE ILLUSTRATION]

113 RARE COLOR PRINT BY HARUNOBU

11- Charming interior scene showing two women in front of a sliding door, one of them seated on a window seat, the other kneeling and looking at an illustrated book. Mellow colors heightened by black. Chuban size.

114 COLOR PRINT BY KORIUSAI

7- A couple of lovers walking in a garden; the lady in pink kimono, the young noble carrying a sword. Colors mellowed by age. Chuban size. (From the S. Bing Collection)

115 COLOR PRINT BY KATSUKAWA SHUNSHO (1726-1792)

7- A young maiden in gorgeous costume walking through the street, accompanied by a kamuro and servant with large umbrella. Chuban size. (From the S. Bing Collection)

116 TWO SMALL JAPANESE PRINTS

5- (a) Depicting a red snapper or "buffalo" fish. By Hiroshige.
(b) An old black and white print (sumi-yé) showing a pair of ducks. Unsigned. (2)

117 FINE COLOR PRINT BY KIYONAGA

8- An Oiran parading in gorgeous robes with her two kamuro and another maiden. Colorful reds and rare purples. (From the S. Bing Collection)

Koban size, $9\frac{3}{4}$ x 7 inches

118 COLOR PRINT BY SHUNSHO (1726-1792)

6- Depicting a young maiden in an apartment with outlook on porch and garden sticking a hairpin in her hair. Signed.

Size, $8\frac{1}{2}$ x 6 inches

119 RARE FISH PRINT BY KATSUSHIKA TAITO

7- A large carp is pictured ascending through the swirling waves of a waterfall. In mellow old blue tones on tan ground. A fine impression. Signed. (From a Paris Collection)

- 120 FINE COLOR PRINT BY UTAMARO
A young noble is seated in the foreground in converse with a peasant maiden carrying water pails. Oban size sheet. Signed.
- 121 SURIMONO PRINT BY SHUNCHO
A group of playing children, beating the drum; one boy wearing a fox mask. Rice field and landscape background.
- 122 FINE COLOR PRINT BY TOYOKUNI
Group of young ladies on a veranda overlooking a pleasing river. An interior of the house is seen, displaying a remarkable screen with landscape subject and Fuji. Oban sheet. Signed.
- 123 FINE COLOR PRINT BY TOYOKUNI
Depicting an interior with three women employed on gowns. Interesting composition with view of Fuji from an open shoji. Oban sheet; enriched by gaufrage. Signed.
- 124 FINE COLOR PRINT BY YEISHI
Depicting a young noble who is kneeling on the ground seemingly to receive a lady in her Kago. Cherry blossom time with yellow background. Part of a triptych.
- 125 COLOR PRINT BY YEISHI
An unsigned print, probably trial print before the lettering. A tea ceremony with five ladies standing. An unusually fine composition. Yokoye sheet taken from an old book. (Slightly injured through the middle.) (From a Paris Collection)
- 126 COLOR PRINT BY TOYOHARU
Unusual European subject (the Huys Ten Bosch in the Hague), with moat and park. Numerous people are shown in curious Dutch costumes. Rare Japanese interpretation of a European town. Oban Yokoye.
- 127 FINE COLOR PRINT BY YEIRI
Showing a loving couple in the stern of a boat on a cold wintry day with a maid in the bow, poling. Unsigned, but attributed to Yeiri, the pupil of Yeishi.

128 RARE COLOR PRINT BY YEISHI (A SURIMONO)

9- An Oiran in sumptuous robes followed by her two kamuro and talking to two other women. Fine gaufrage and harmonious colors. *Size, 13 $\frac{7}{8}$ x 8 $\frac{3}{8}$ inches*

[SEE ILLUSTRATION]

129 FINE COLOR PRINT BY YEISHI

6- Depicting a group of geisha girls seated on the ground and passing their time with a "Ken" finger game of numbers. Yokoye sheet. Signed.

130 FINE COLOR PRINT BY YEISHI

21- Depicting three young women at a garden well. One of them holds a water dipper and another her fan. Left sheet of a diptych. Fine harmony in subdued colors on yellow ground.

131 RARE COLOR PRINT BY YEISHO

6- Depicting a group of young women in flowing robes. Delicate color composition enriched by gaufrage and with pale yellow ground. Left sheet of a triptych.

132 FINE COLOR PRINT BY YEISHI

6- Depicting an Oiran or geisha girl in pinkish red robes accompanied by her attendants. The lantern in foreground indicating evening. Rare colors with pale yellow ground. (From a Paris Collection)

133 FINE COLOR PRINT BY YEISHI

31- A group of young ladies are depicted at tea time; one of whom is seated on the veranda, while another is inspecting an inclosure with wonderful peony flowers. Rich colors on yellowish background.

134 FINE COLOR PRINT BY SHUNCHO

10- Depicting two ladies with their maid getting ready to serve tea. A view from the veranda shows a lake and iris plants. The embossed black velvet outer coat worn by one lady is singularly felicitous.



RARE COLOR PRINT BY YEISHI

[NUMBER 128]



FINE COLOR PRINT BY HARUNOBU

[NUMBER 142]

135 TWO COLOR PRINTS BY HIROSHIGE

(a) Showing a bird perched upon a cherry tree bough. Rich coloring. (From a Paris Collection) *Size, 12½ x 4½ inches*

6- (b) Showing a butterfly hovering among gentian plants and grasses. Soft old coloring. (2)

136 FINE COLOR PRINT BY SHUNCHO

7-50 An Oiran beauty with her two kamuro and two other attendants walking in a park. Chuban size. (From the S. Bing Collection)

137 FINE COLOR PRINT BY BUNCHO

5- An actor is seated and conversing with another in female attire going over their rôles. Vertical sheet. In subdued beni-yé colors, stained from age.

138 FINE COLOR PRINT BY BUNCHO

5- A young lady is presented standing before a screen and holding a pipe. The lantern pictured indicates an evening hour. Colorful lacquer print with oxidized beni and black. (From the Hayashi Collection)

139 FINE COLOR PRINT BY HARUNOBU

6- Depicting two youths who are walking over a bridged iris pond, one of them bending to fix his geta sandals. Colorful example with yellow ground.

140 FINE COLOR PRINT BY HARUNOBU

11- Depicting a young lady of culture who hands a note to her girl servant for delivery. The tokonoma alcove displays a kakemono and musical instruments appear beyond. In rare pink and green beni colors and gauffrage. Chuban size.

[SEE ILLUSTRATION]

141 FINE COLOR PRINT BY SHUNCHO

16- An Oiran beauty on parade with her two kamuro girls. The scene includes a fine landscape with lake and rice fields. Delicate grays and tan tones. Signed. (From the S. Bing Collection)

[SEE ILLUSTRATION]

142 FINE COLOR PRINT BY HARUNOBU

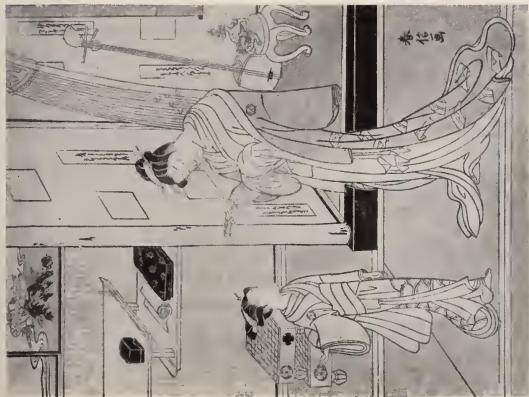
36- Depicting a young maiden on a veranda, holding a long blank scroll, ready to write; her girl servant holds the susuribaka or lacquer writing box. Chuban size.

[SEE ILLUSTRATION, PAGE 35]



FINE COLOR PRINT BY SHUNCHŌ

[NUMBER 141]



FINE COLOR PRINT BY HARUNOBU

[NUMBER 140]

143 FINE COLOR PRINT BY SHUNZAN

9- Depicting a youthful couple in richly colored robes. Heightened by delicate gauffrage. Pale yellow ground. Oban sheet. Signed.

144 COLOR PRINT BY HARUNOBU (ONE OF A RARE SET)

6- "The Betrothal." A young man talking to a young bride with her mother attending. Interior scene with servants to the right. Excellent color and preservation. (*From a Paris Collection*)

145 RARE COLOR PRINT BY HARUNOBU (SAME SET AS THE PRECEDING)

21- "The Robing of the Bride". Colorful interior scene. Fine gauffrage print. *Size, 11 x 8 inches*

146 RARE COLOR PRINT BY HARUNOBU (SAME SET AS THE PRECEDING)

6- "The Young Mother." To the left the mother reclining, to the right the bathing of her baby. *Size, 11 x 8 inches*

147 RARE COLOR PRINT BY HIROSHIGE

15- A little bird hovering above a large peony flower. Beautiful mellow colors. From the well known series of birds and flowers. Under glass. (*From a Paris Collection*) *Size, 12½ x 4½ inches*

148 RARE COLOR PRINT BY SHUNSHO

15- Presenting three ladies, one of them wearing a black hood. They appear in front of the stone wall that belongs to a Shogun or feudal castle. Oban size. (*From a Paris Collection*)

[SEE ILLUSTRATION]

149 FINE COLOR PRINT BY YEISHI

15- From the Prince Genji series. Presenting the gay young noble in company with a group of young ladies looking at the scenery from a veranda. Showing deep black, delicate greens and purple hues heightened by gauffrage.

[SEE ILLUSTRATION]

150 FINE COLOR PRINT BY HIROSHIGE

13- The famous "Rain storm in Shono" print. Travellers surprised by the heavy shower that is bending the trees in the background. Perfect impression. Yokoye sheet. Signed.



RARE COLOR PRINT BY SHUNSHO

[NUMBER 148]



FINE COLOR PRINT BY YEISHI

[NUMBER 149]

151 TRIPTYCH COLOR PRINT BY KUNISADA

Presenting a winter scene with numerous people, who appear outside a large establishment, watching the preparations for a festival day.

6 -

152 RARE COLOR PRINT BY SHUNSHO

Depicting an actor in gorgeous female costume carrying a wine pot and lacquered bowl. Fine impression. Under glass. Signed. (Seal of the Hayashi Collection)

15 -

[SEE ILLUSTRATION]

153 COLOR PRINT BY SHUNSHO (KATSUKAWA)

Depicting an actor in a heroic rôle with drawn sword. Excellent impression. Fine state and under glass. (From a Paris Collection)

8 -

[SEE ILLUSTRATION]

154 COLOR PRINT BY SHUNSUI (TAMAGAWA)

Depicting an actor in mellow patterned tan and green attire. Excellent impression and state. Signed and under glass. (From the S. Bing Collection)

6 -

[SEE ILLUSTRATION]

155 FINE COLOR PRINT BY HIROSHIGE

A huge eagle flying in a deep blue night sky over a winter landscape in Fukagawa on the seashore. Fine impression. (From a Paris Collection)

27 -

156 RARE COLOR PRINT BY HOKUSAI

Picturing the kitchen of a great Yoshiwara house, in old Yedo. The ladies admiring the culinary efforts of their cooks. Oban sheet. Signed.

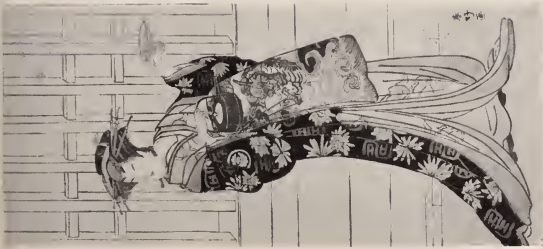
7 -

157 TWO SURIMONO COLOR PRINTS BY HOKUSAI

5 -

(a) Shows a pair of musical mountebanks in the roadway. Signed.

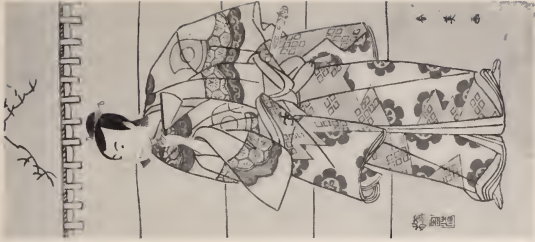
(b) Shows a shallow stream that is forded by carriers with travellers. Fine state. (2)



RARE COLOR PRINT BY SHUNSHO
[NUMBER 152.]



COLOR PRINT BY SHUNSHO
[NUMBER 153.]



COLOR PRINT BY SHUNSHO
[NUMBER 154.]

- 158 TWO SURIMONO COLOR PRINTS BY HOKUSAI
 (a) Shows a wayside diner who struggles with a dish of long spaghetti.
 5- (b) Presents cloth mending by lantern light. Fine state. Signed. (2)
- 159 TWO SURIMONO COLOR PRINTS BY HOKUSAI
 6- (a) At a wayside water well.
 (b) Shows a traveller resting on the road. Fine condition. (2)
- 160 TWO SURIMONO COLOR PRINTS BY HOKUSAI
 6- (a) Shows a traveller who is being directed by a youth. Signed.
 (b) Presents a young mother who weaves or braids cords, while watching her creeping infant. Fine state. (2)
- 161 TWO SURIMONO COLOR PRINTS BY HOKUSAI
 5- (a) Depicts a traveller who is getting a cup of tea.
 (b) Shows a pair of travellers in rainy weather. Fine condition. Signed. (2)
- 162 TWO SURIMONO COLOR PRINTS BY HOKUSAI
 6- (a) Shows two young women occupied with house work.
 (b) Depicts two ladies and a child on a veranda with three stored wine jars. (2)
- 163 TWO SURIMONO COLOR PRINTS BY HOKUSAI
 5- (a) Depicts an old cherry tree with fence.
 (b) Shows a pair of lacquered Japanese combs. (2)
- 164 TWO SURIMONO COLOR PRINTS BY HOKUSAI
 6- (a) Shows a mounted traveller with attendants on foot.
 (b) Wayside resting shed. Fine state. Signed. (2)
- 165 TWO SMALL COLOR PRINTS
 5- (a) Surimono by Hokkei presenting a setting sun with blossoming cherry branch. Light impression. Size, $8\frac{1}{4} \times 7$ inches
 (b) Small bird and flower print by Hiroshige showing a blue-breasted swallow on a vine twig. Rich coloring. (2)

166 LARGE JAPANESE WATER COLOR

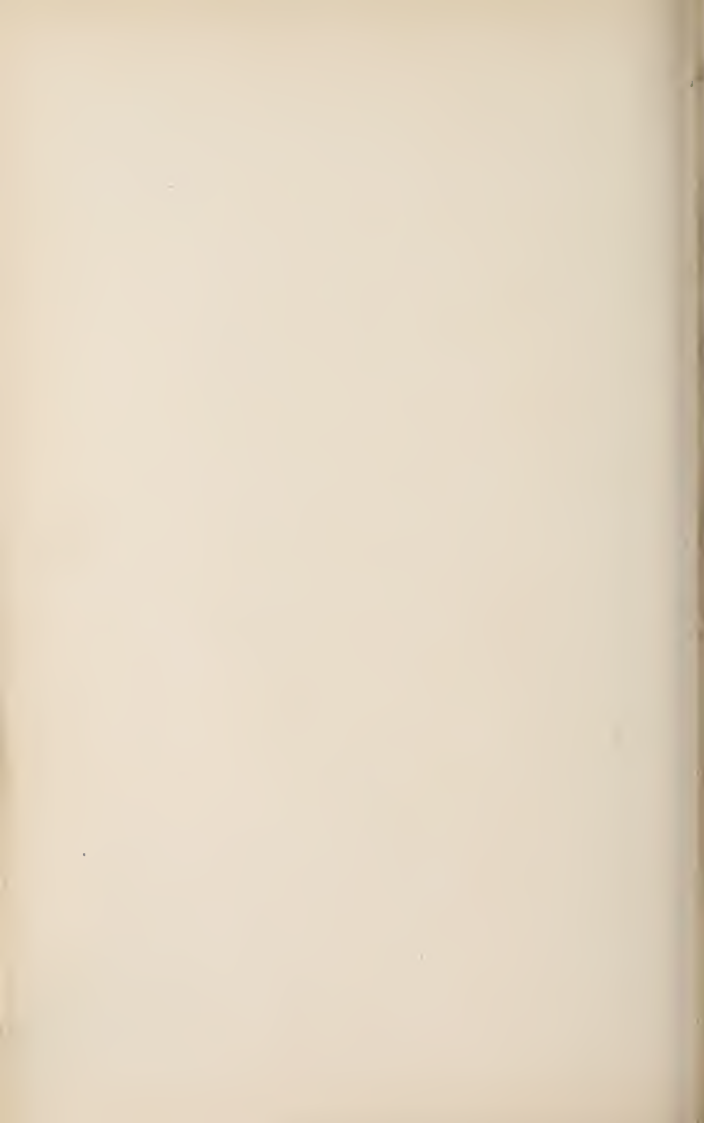
Depicting an episode in the history or epoch of the twelfth century wars between the Minamoto and Taira Factions: showing the arms and armor of that age.* Yamato-Tosa school; date and artist unknown.

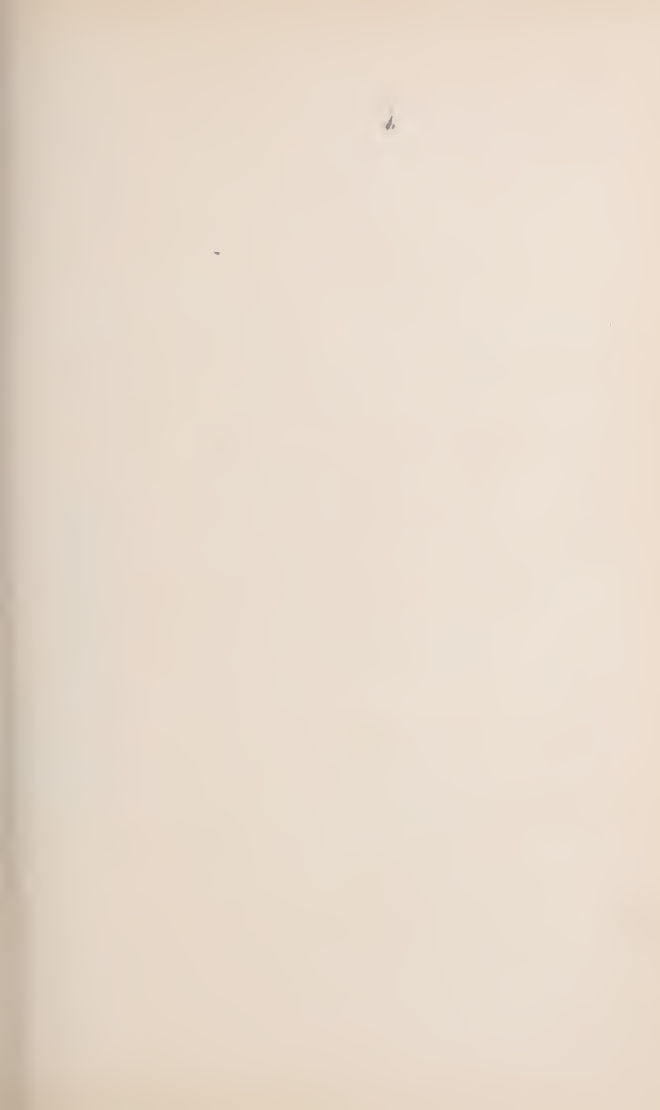
**The closing period of these Japanese "Wars of the Roses" (about 1185), and the bloody battles, formed one of the most startling pages of Japanese history.*

Total 1311.50
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